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Hornets Light on the National Academy's Olive Branch



"On the Delaware," by Daniel Garber. First Altman prize, National Academy of Design.



"Landscape with Figures," by John E. Costigan. Thomas B. Clarke prize, National Academy of Design.

Les Humoristes

Critics who went to this year's Salon des Humoristes, which opened at the Galerie La Boétie, in Paris, on March 6 and continues until May 1, seemed in several cases to find it either poor art or poor humor—or both. For instance, on the one hand, A. M., in *Le Petit Bleu*, declares: "Except for certain rare ironic humorists such as Jean Jacques Rousseau, Weiluc, Henriot or caricaturists like Bib or Barrère, there



"J.-L. Forain," President of the Salon des Humoristes, by his colleague, Sem.

are only designers or agreeable painters, of whom some have talent, like Milliere, Fabiano, Gerbault, Leandre and others. But their graceful composition have only the most distant connection with humor."

On the other hand, M. Louis Léon-Martin, in *Paris-Soir*, says: "It must be confessed that the humorists, for the most part, design poorly. Seventy-five per cent. of the exhibitors content themselves with the kind of work that one calls 'well done' or more truly badly done—mediocre. As for the wit, it is generally replaced by broad jokes laboriously done." When he notes that one artist—Roubille—"who is a good draughtsman, persists in doing mediocre painting," M. Léon-Martin mentions a point referred to by several others about various artists, Willette for one.

A different angle is taken by M. G. Pawlowski, in *Le Journal*: "The humorist-draughtsmen . . . are journalists of the brush rather than humorists. Almost all work with our great daily papers or our illustrated reviews, and it is that continuous contact with the public and with the news of the day that gives them that intense life and that originality which clearly characterizes their Salon and explains their success."

So, too, with an added idea, says M. André Warnod, in *Comoedia*: "The dominant character of this year's Salon seems to us to be the desire to give living images of our time. That is an excellent aim and very happily attained. One thing surprises us. We have often referred to the openings which humoristic art might find in decora-

[Continued on page 9]

Perhaps the most important event in American art in the last quarter century is the present "Spring Exhibition" of the National Academy of Design—its 102nd annual exhibition. The event is important not because of the Center Gallery full of the works of Modernists, but because of the fact that the Modernists were invited and because of the terrible stir wrought in the art world by the invitation.

A recounting of a bit of American art history is necessary to a statement of the situation. Once before there was a revolution which resulted in the capitulation of the National Academy to new influences. Back in the latter part of the last century the Academy's spirit of exclusiveness caused the formation of the Society of American Artists. This new body held rival exhibitions for a number of years, and finally its members acquired so much standing that, as was inevitable, the National Academy in 1906 simply opened wide the



"Silver King," by Albert T. Stewart. Speyer Memorial prize, National Academy.



"Winter," by Antonio Martino. First Hallgarten prize, National Academy of Design.



"Cherry Valley," by Edward W. Redfield. Salus Medal, National Academy of Design.

door and the two, already grown so alike, joined hands and fortunes.

For a generation now the so-called moderns, or independents, have been building up reputations and creating followers, so that many of them have attained the rank of leadership in contemporary art. Dealers are pushing their work and private collectors are buying it and proclaiming it to be the representative art of the present day. And the dividing line between modernism and the "standards" of the Academy has become almost imperceptible.

Perhaps the time is here for another amalgamation, and perhaps that would have been the fruit of the Academy's gesture this year, were it not for the fact that, owing to conditions of organization, there was nothing to amalgamate on an equal footing. There were the rebels, of course, but many of them objected to being "invited in." There was no strongly organized body with which the Academy could amalgamate, as it did with the Society of American Artists, each side thereby "saving its face."

There is the Society of Independent Artists, it is true, but that organization has nothing to do with Modernism or academism, but is simply a machine whereby the unrecognized artist can, by paying a small fee, show his works, no matter how good

or how bad they are. The Society is managed by a group of men who are opposed to the academy idea, no matter whether it is an "academic" academy or a modernist academy. The Society of Independent Artists never will be amalgamated with any other body, and it will probably outlive a dozen amalgamations. It treads on nobody's corns.

But it seems to be inevitable that academies will exist; that they will grow exclusive; that rival bodies cherishing ideals that permit them more nearly to express contemporary life will arise; that these rival bodies will grow powerful; that they will amalgamate with their predecessors; and that then—the whole process will begin over again. The whole history of art is precisely this process.

It may be that the National Academy's gesture to the Modernists was not chronologically immature; but evidently it was immature from the standpoint of organization.

If that is the case, the trouble seems now about to be remedied. Because, out of the resentment of many of the Modernists at this effort to "take them in," an organized opposition to the National Academy is taking form. A meeting was held under the leadership of Rockwell Kent, under the battle cry, "Down with the Academy"! The venerable institution is accused of working politics in the museums, particularly in the Metropolitan Museum of Art, as a result of which these institutions are buying almost nothing but the work of Academy members. It is proposed to form an organization to combat this business and put an end to it.

In all likelihood Mr. Kent and his confreres will accomplish their purpose. They will have behind them some of the most powerful names in American art—names of men who have gained astonishing recognition outside of the National Academy. The new organization has not yet chosen a name.

The stage for the battle is set. In fact, the battle is probably already half fought. How long it will take for amalgamation to be reached can only be hazarded. The only way to forfend it is for Mr. Kent and his colleagues to organize in such a way that they will have no semblance to an academy. But can they do that and maintain a fighting organization? Can they prevent art history from repeating itself?

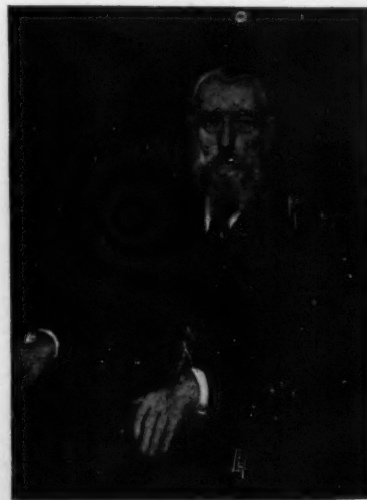
It may be that Mr. Kent and his followers will confine their work to propaganda, and will not form a close organization. If this is done, the National Academy could counter by purging itself of "politics" and making academicians of scores of Modernists, for ranks have a way of breaking.

In an interview in the *Times*, Mr. Kent said it was the purpose of the new group to "break the grip of the Academy on the Metropolitan Museum of Art."

"The National Academy of Design has a right to hold exhibitions how or where it pleases," he said. "The more exhibitions the better. But our protest is based on the fact that the academy has, through politics and management rather than by overpowering artistic merit, obtained virtual control of the Metropolitan Museum of Art, as far as modern American art is concerned. The National Academy of Design has also succeeded, through political skill, in obtaining a dominating position in the American Federation of Arts, the Government Fine Arts Commission and other agencies. It has also succeeded in impressing itself on the public as the authoritative spokesman on American art. Civic art and architectural projects of all kinds are referred to



"Joaquin's Boys," by Jerry Farnsworth. Third Hallgarten prize, National Academy.



"Brander Matthews" by Helen Turner. Isaac N. Maynard prize, National Academy.



"Rockport in Winter," by W. Lester Stevens. Second Altman prize, National Academy of Design.



"The Red Sail," by Douglas Parshall. Second Hallgarten prize, National Academy of Design.

the National Academy under the impression that it is a recognized and undisputed arbiter in all questions concerning art.

"The truth is that the National Academy has no such standing among artists today. It is very much like a private club. It is an exclusive organization bent on maintaining its unwarranted power and prestige, rather than bent on advancing artistic standards. They are too conservative and stand for an innocuous, boiled-over ideal of art. The President of the National Academy is an ex-officio member of the Metropolitan board of trustees, and the two organizations interlock in other ways, giving the academy an excessive voice in the affairs of the museum. This is illustrated by the fact that in the past five years only the paintings of members of the academy have been purchased for the Metropolitan through the Hearn fund, the revenue from which must be used to buy works of modern American artists. Twelve paintings have been purchased through that fund in the last five years, all the works of academicians.

"The public generally accepts the theory that the National Academy of Design is the last word in art in this country. The aim of our organization is to educate the public to the fact that the academy is in reality a small private organization which totally fails to measure up to its great pretensions."

As a first step it is proposed to take a poll of all the persons listed in "Who's Who in Art," numbering in all more than 6,000, as to whether they consider that the National Academy truly represents American art.

Forbes Watson in the *World* castigates and then stands up for the National Academy. He says:

"Although I have written often about these matters and have always attacked the jury politics and prize awarding politics of the National Academy as well as the activities of the American Federation of Arts, which has devoted years to spreading through the country the second-rate works of the academicians and which is avowedly antagonistic to modern art, it seems to me that the time has come when some one should stand up for the National Academy.

"Every critic with the slightest conception of alive contemporary art has attacked the National Academy. The attacks have gone on steadily for twenty-five years, gain-

ing strength every year until today the National Academy finds itself backed into a corner defending itself from enemies that surround it.

"Its control of the Metropolitan Museum purchasing committee is being shaken; the dealers who promote the works of its members are growing fewer every year; the best out-of-town museums will no longer consider its counsels. To be sure, in the outlying districts it still dominates the exhibition policies of museums and art associations, and the American Federation of Arts continues to send futile exhibitions of unrepresentative painting to miseducate the smaller centres of population.

"The moderns are all the fashion today. Every smart person who wishes to be thought in the know chatters glibly against the National Academy and for the moderns. The fight has been so completely won that there is no opposition. It is at this point that I rise to defend the National Academy.

"It is only when masquerading as a national institution, or when working underground through the museums for the financial welfare of its own members, that the National Academy is injurious. . . . The academies, beginning with the old Paris Salon, have served as punching bags for independent artists for at least a hundred years. . . . The genuine artist has eventually come out on top. The fight which he has waged was probably good for him. If our poor old friend, the National Academy, is forced to abolish itself, the enemies of modern art will no longer exist. Modern art, feeding on fruit alone, will become boneless."

With so many of the Modernists sweeping aside the National Academy's olive branch, the Center Gallery at the big exhibition is not any too representative of the newer element in American art, but, according to all the critics, it is something worth while. Even Mr. Watson approves of it, although he hints that the National Academy itself is disappointed with its tameness, having expected that it would be "so desperately wild that the public would see at once how broadminded and representative of all phases of contemporary American art the academy has become and thus how deserving of a gift from the public of a few million dollars and a piece of Central Park for a palace of art to be controlled by the academy."

He lists as "among the artists who have contributed interesting pictures to the Center Gallery" A. F. Nevison, Leon Hartl, Charles Sheeler, Henry Schnakenberg, Nan Watson, Thomas Benton, Boardman Robinson, Bernard Karfiol, Maurice Sterne, Dorothy Varian, Julia Kelly, Arnold Blanch, Lucile Blanch, Charles Burchfield, Andrew Dasburgh, Randall Davey, Guy DuBois, Louis Eilshemius, Ernest Fiene, Karl Frie, Harry Hering, Lee Hersch, Earl Horter, Max Kuehne, A. F. Levinson, Gus Mager, Reginald Marsh, Henry Mattson, Jan Matulka, Kenneth Miller, Waldo Peirce, Holmead Phillips, Raphael Soyer and Herman Trunk.

Ralph Flint in the *Christian Science Monitor* makes this observation: "Walking from one section of the exhibition to the other is to enjoy the sharply contrasted distinctions which make the history of art what it is, but the route is by no means a one-way thoroughfare. If the soft pleasantries of the academicians look even softer and their pictorial banalities more banal beside the broadsides of the modernists, on the other hand the idiosyncrasies of the modernists and their frank indifferences to convention look much less justifiable in juxtaposition with the established favorites. It all simmers down to the one obvious fact that art is really that priceless residue after both the absurdities and the platitudes are shorn away."

Helen Appleton Read in the *Brooklyn Eagle* observes that "the traditional and the moderns seem to get on very well together. No wracking mental readjustment is necessary upon passing from the academic galleries into the modern. And certainly the invited group gives a quality of zest to the exhibition which has been conspicuously absent in recent Academies. There are, of course, good pictures and bad pictures in both groups—fewer tired pictures, I believe, in the invited group."

Elisabeth Luther Cary in the *Times* asserts that the Modernists are there, "looking young and well bred and handsome. It matters very little why they were asked or why they accepted; the important point is that they are there and are doing the Academy exhibition ever so much good."

THE ART DIGEST does not print a list of the Academy prize winners, because it is herewith reproducing all nine of them. In its next issue some of the Modernist pictures will be reproduced.

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"Obfuscation"

The editorial in the 1st March number entitled "What Is Art?" has brought many letters approving THE ART DIGEST's stand for clarity of writing on the part of critics to the end that art may no longer seem such a mystery that its understanding is beyond the reach of the layman.

This plea against dilettantism expressed a demand that is becoming more and more insistent among those who want Americans to enjoy art as easily as they enjoy music. At the same time that the editor was writing it, Charles H. Cooke in *The Palette & Chisel* was voicing a similar protest.

"Obscure allusions, distorted meanings, illogical arrangement and unwarranted conclusions are poured out for the benefit of the laity struggling to acquire art appreciation," he said. "When the critics think they are saying one thing the readers imagine they are saying something else. And so the great cause of obfuscation is promoted."

In an effort to construct a simple definition, THE ART DIGEST suggested the following:

"Art is the cultural expression of the human race in visual terms of beauty."

Dorothy Grafty of the Philadelphia Public Ledger writes:

"Why 'of beauty?' Who is to define 'beauty?' What we need is a definition that does not drag in the possibility of individual interpretation. Why not let the definition stand without that qualifying phrase, simply:

"Art is the cultural expression of the human race in visual terms."

Miss Grafty is right, and we thank her. If the definition, as amended, can help to keep the "warring sects" from discouraging the approach to art of the average American citizen, THE ART DIGEST will be glad.

Yale Museum's New Curator

Theodore Sizer, who for five years has been curator of prints and drawings and curator of oriental art at the Cleveland Museum, has accepted the post of curator of painting and sculpture at Yale University and associate professor of the history of art.

SUBSCRIPTION WEEK

April 1 to 16

Believing that there are hundreds of readers of THE ART DIGEST who would be glad to join with its LIFE PATRONS and SUSTAINING PATRONS in the work of giving the magazine a wider dissemination in the first year of its existence, the editor desires to invite the present subscribers to become

ANNUAL PATRONS

by sending in, during the period from April 10 to April 16, inclusive,

THREE NEW SUBSCRIPTIONS

From the very beginning the work of the editor has been cheered and inspired by the whole-hearted co-operation of his readers. By their response they have been directly responsible for THE ART DIGEST's marvelous success, and by their letters of encouragement and advice they have entered absolutely into the making of the magazine. They have upheld the hands of the editor in his determination to produce an art review free from all commercial influence and entirely without prejudice in its presentation of the art news and opinion of the world.

The pledge made by the editor on the 1st of November, last year, has been kept; and now, as the season of 1926-27 wanes, he asks each reader to join in a nation-wide SUBSCRIPTION WEEK, which will virtually close the first year of the publication's growth.

The names of all the ANNUAL PATRONS, together with those of the LIFE PATRONS and SUSTAINING PATRONS, will be printed in the 15th May number, unless otherwise requested.

THE ART DIGEST makes friends wherever it is seen. Won't you take your copy and show it to a few persons who ought to be interested in art and ASK THEM FOR THEIR SUBSCRIPTIONS AT ONE DOLLAR A YEAR, BEFORE IT IS ADVANCED (ON MAY 1) TO TWO DOLLARS?

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Indians as "Individuals"

Elizabeth Bingham in the Los Angeles *Saturday Night* praises Kathryn Leighton, whose portraits of Indians were shown at the Biltmore Salon, because she has painted them as individuals, with personal characteristics, not merely as Indians. The critic protests against the custom among artists of presenting the aborigines of the present day in all the picturesqueness of ceremonials, as if they were animated by a "group soul," so that it is seldom one receives "the impression of a thinking individual."

Like a Spiritual Come True

With high hope in his heart, Palmer C. Hayden, 33 years old, who three months ago was awarded the \$400 prize in art of the Harmon Foundation for distinguished achievement among negroes, has sailed for Europe to devote two years to the study of painting. An anonymous donor is financing his trip. Hayden, after serving ten years in the United States cavalry, took a correspondence course in art and has been earning his room rent and food by washing windows and scrubbing floors in New York.

Independents' Eleventh Exhibition Held to Be Their Best



"Purity," by Beulah Stevenson.



"Kitchen, Bedroom and Bath," by Fred Gardner.

The eleventh annual exhibition of the Society of Independent Artists, in the roof-garden of the Waldorf-Astoria in New York, has come and gone, and, like the National Academy of Design, it passed through a regular routine in the newspapers, with a first battery of freak stories, then a heavy cannonading on the art pages. The critics say pretty much the same each year; the spokesmen of the Society enunciate similar sentiments; and the public saunters through the display, either to amuse itself or else seriously to hunt for the needle of merit in the huge haystack.

"Democracy in art," the Independents call it.

"Anarchism," retort the more fastidious.

The number of persons who paid their fee and hung what they called their art this year was more than 750. Of these 502 came from New York, but every state in the union save eleven was represented. "The Society is the artistic House of Representative of America," asserted John Sloan, the president.

If there was one trait that came more particularly to the front this year, it was

the preoccupation of more exhibitors in what might be termed sociological art. There were scores of social commentaries, and two of the most incisive are reproduced at the top of this page.

Henry McBride in the *Sun* very sensibly says:

"The desperate hunger for self-expression that these efforts betoken is warrant enough in itself for such a society as the Independents and the earnest scrutiny each amateur's work gets from the other amateurs indicates a vast amount of interest in the arts that is latent in the community and which it ought to be everybody's business to cultivate. Artists are too apt to think themselves isolated specimens of humanity, and forget that they themselves would be greater and would occupy a higher place in the social scale if they had a wider backing. In all states where art has reached a noble place there has been an enormous body of amateurs."

Ralph Flint in the *Christian Science Monitor* declared there was a "sturdier tone than usual" in the show, and Forbes Watson in the *World* not only pronounced the eleventh annual to be the best exhibition the Society has ever presented, but declares it to be "the most stimulating large show of the year. Incredible as it may seem, the Independent Artists have organized their society in such a way that it is impossible to play politics and equally impossible for any one clique to dominate the situation. This in itself gives to the great heterogeneous display a sense of genuineness to which all who appreciate liberty of speech cannot fail to respond. . . . Of course, the Independent contains the usual assortment of notoriety seeking splurges together with a strange series of fantastic moralizings in paint, but on the whole the freaks are greatly in the minority."

Helen Appleton Read in the *Brooklyn Eagle* says the Society has "in the eleven years of its existence finally simmered down to the type of exhibition it was in its inception intended to be, namely, a free-for-all, no-juried exhibition, without tenets or creeds, where any person with something to say on canvas or with clay, whatever his

degree of capability, might exhibit for the nominal sum of the entrance fee. In other words, the Independents' exhibition is not the vehicle for radicals nor a three-ring circus, with a full line of freaks and side shows, nor yet a manifestation of the psychopathic ward, from any one of which angles the feature writer has chosen to regard it and so has misled the public into believing it to be.

"The eleventh annual, viewed as a whole, appears to be made up of pictures and sculptures which may be said truthfully to represent the artists who made them. That a large majority of the exhibitors are not artists in the accepted sense of the word is beside the point. The exhibitors have sent in the best they were capable of. With this note of sincerity predominating, the art lover, critic and dealer (none of these terms to be regarded as mutually exclusive) have an added incentive to go through the exhibition looking for the new painter—the man with an individual slant on life, who, with proper encouragement, may be the Cezanne of a new epoch. Frankly, no such phenomena occurred, as far as this writer could ascertain. A few interesting new men whom it will be worth following have their work on exhibition, but the majority of good work was signed with names already familiar to the gallery frequenter."



"The Manicure," by Fred Biesel.



"Mr. G. C.," by L. I. Coggeshall.

In This Materialistic Age



"I simply adore the exhibitions at this gallery—the sandwiches they serve are simply divine."
—Wortman in the *New York World*.

For Duveens?

Mystery surrounds the sale in London of a group of pictures from the Earl of Northbrook's collection, including some works that were shown at the recent Flemish exhibition. No announcement has been made of the name of the actual purchaser, but London believes the pictures were acquired by a dealer in America. The agent in the transaction was Arthur Ruck, a London dealer who has been regarded as working very closely with Duveen Brothers. This latter concern was the subject of many letters in the London newspapers from artists and laymen after Sir Joseph bought Lawrence's "Pinkie" for \$388,500, and this may account for the reluctance to give details of the present transaction except by a step at a time.

The pictures sold by the Earl, who inherited most of his magnificent collection from his father, Sir Thomas Baring, who was created first Earl of Northbrook, are said to include Van Dyck's "Portrait of the Earl of Newport" and "Queen Henrietta Maria with the Dwarf," Sir Geoffrey Hudson's, "Gabriel Metzu's 'The Interior,'" Jan Steen's self-portrait, Crivelli's "Madonna and Child," and a representative work by Rubens.

Salcia Bahnc

The Chicago critics wrote much about the paintings of Salcia Bahnc, a local artist, displayed at the Chester Johnson Galleries. Marguerite B. Williams of the *News* regards her as a prophet of the new movement of woman in artistic expression and mentions her with Amy Lowell, Willa Cather and Marie Laurencin, and asserts that in an "intensive, emotional manner Miss Bahnc has given us a new view of woman in her relation to man. It is interesting to note that her interpretation of woman as an elemental creature and the eternal victim is the very side of woman's story that Marie Laurencin suppresses."

In the paintings shown Miss Williams sees a playful spirit "giving way to the serious—to the satirical and the psychologically introspective." "Woman" listens to voices while demons play at dice for her at her feet, and she sees the wings of her aspiration tied behind her. "Judith" is a startling new psychological interpretation of the popular apocryphal character who has served nearly every artist, from the renaissance on, as a peg on which to hang a pretty picture of a woman. A mighty superwoman bares her breast exultantly over her deed of murder, which has freed her people and left her honor unstained.

Home at Last!

"A long dream of the Print Club has come to pass!" says the *Philadelphia Inquirer*. "It has purchased for its very own, the present headquarters at 1614 Latimer street and early in June the renovation of the building will be started. The front will probably be made over to conform in some measure with other attractive architectural adornments of the street, such as the recently built studio home of Yarnall Abbott and the house of the Colonial Dames. The first floor will be refitted as an exhibition gallery and lecture room and the second will be utilized as reading room and library, with changing showings of prints by old masters, for purposes of study. Here will also be installed the press, recently donated to the club by Richard E. Bishop, and a small room will be devoted to the latest works by Philadelphia makers of etchings, lithographs, dry points, engravings, etc.

"A new and broad stairway will be built, to supplant the present unusually narrow escalier, whereon one is always liable to get a wood cut, as a wit recently expressed it. The executive offices will be in the rear of the first floor and will look out upon, as will the windows of the second floor, the Colonial garden which will add yet another to the present group of prettily kept yards which obtain in that locality. It is expected that by fall all the needful changes will have been wrought and the organization will then enter upon activities of an even wider scope than have prevailed of late under the excellent management of Mrs. Andrew Wright Crawford."

"Through its service in art matters," says the *Public Ledger*, "the Print Club has made itself a clearing house for rare prints and collections, and a bureau of information to which individuals or institutions might apply for authoritative advice."

Americans in France

At the second exhibition of the season of works by members of the American Art Association of Paris, twenty-five painters and sculptors were represented. At the previous exhibition in January twenty-eight participated. A dispatch to the *Philadelphia Record* says the display indicated that American artists in France "are entering again into a period of intense and fruitful activity."

Among those exhibiting were Alexander Harrison, H. O. Tanner, Frederic Frieseke, Martin Borgard, R. B. Hostater, James J. McCabe, Roderic O'Connor, Michael Farrell, C. F. Snyder, Gabriel Thompson, Gilbert White, Mahonri Young, Emmanuel Cavacos, George Conlon and Edmondo Quattrocchi.

Vast Mural Scheme

Twenty-eight murals depicting the world in prehistoric ages will be painted by Charles R. Knight for the Field Museum of Chicago, says the *New York Post*. The plan is to dramatize the evolution of life on the earth in a more systematic and sequential fashion than anything previously undertaken. Some of the murals will be twenty-five feet long.

Mr. Knight has made a life study of the anatomy and psychology of modern animals. He painted the murals of prehistoric life now in the American Museum of Natural History.

Print Makers

The eighth International Print Makers Exhibition held at the Los Angeles Museum under the auspices of the Print Makers Society of California contains 329 works by 173 artists from 11 countries. The number of prints accepted was cut down, which made possible a less crowded arrangement, a condition which is praised by all the critics.

California has become a great center for prints. Its artists have gained world-wide fame for their etchings and wood-blocks, and its collectors have assembled discriminating groups. The Print Makers Society has taken great pride in its international exhibitions, but this time Arthur Millier, critic of the Los Angeles Times and himself an etcher of distinction, gives his colleagues a jolt by calling the display unrepresentative, inasmuch as scores of the world's leading print makers have not participated. Taking up the collection by countries he names the important absentees. For instance, he says:

"An unbelievably flat British section lacks examples by D. Y. Cameron, Muirhead Bone, James McBey, Frank Brangwyn, Sir Frank Short, Augustus John, Gordon Craig, Griggs, Briscoe, Gray, Fitton, Hankey, Detmold, Aiken, Howarth, Wyllie, Wilkinson, Nevinson, Lumsden and Blampied, a list which includes the most distinguished British printmakers."

The *Christian Science Monitor*, however, says: "England and Scotland have contributed more than 100 prints. Their range is not confined to the gentle or historic countryside. They have tried new methods and worked out new thoughts and injected into their exhibition a new note of charm since this departure has been well controlled by the accomplished English technique."

The prize winners are: Los Angeles gold medal, Malcolm Osborne (England) for his group of four drypoints; silver medal, John Taylor Arms (U. S.) for his group of three etchings; bronze medal, Elsie Henderson (England) for her group of three lithographs; Storrow purchase prize, Allen W. Seaby (England) for his block print in color, "The Trout"; Bryan prize, Arthur W. Hall (U. S.) for his group of four etchings; Huntington prize, Dwight C. Sturges (U. S.) for his etching, "A Game of Canfield."

Art of the Negro

Adherents of the conventional in art have smiled at the weakness the modernist has manifested for African negro sculpture, in which he has claimed to see beauty and "significant form." However valid the objection may have been to the exhibition held at the Brooklyn museum, no one can deny the fitness of New York's latest display of ivory carving, wood sculpture, cutlery, pottery, jewelry and weapons, for it is being held in the heart of Harlem, where 200,000 negroes live.

This opportunity of the negro to study his own aboriginal art has been afforded by Delia J. Akeley, widow of the sculptor and naturalist, Carl E. Akeley, who brought the collection from the Pigmy district of Africa. The exhibition is being held at the 135th Street Branch of the New York Public Library.

Montclair Attendance 18,000

The attendance at the Montclair (N. J.) Art Museum in 1926 was in excess of 18,000.

Jewish Artist Portrays New Palestine



"The Guard," by Joseph Tepper. Courtesy of Lewis & Simmons.

The Zionist movement, which seeks to make Palestine once more the center and inspiration of the Jewish race, has its exemplar in painting in the person of Joseph Tepper, native of Russia, who has just held an exhibition at the Lewis & Simmons Galleries. The canvases depicted modern Jewish life in Palestine, and included both portraits and landscapes. "The Guard," shown above, is typical of

the spirit of the old-young race once more conquering its Promised Land.

The New York critics found Mr. Tepper's exhibition to be more interesting in subject than in art. The *Times* said he was "informative and reportorial," and the *Herald Tribune* held his work to be "uniformly strong and realistic," but "cold and unimaginative," with color "laid on with too heavy a hand."

American Cartoonists

Some critics have said that posterity will recognize as the greatest artists of the present day some of the men who draw the funny pictures for the newspapers. A few of the great figures of the past, like Callot and Rowlandson, won immortality by making a line express a theme. The Cartoonists of America have just given a dinner in New York to F. B. Oppen, W. A. Rogers and Charles Dana Gibson, at which 500 were present, including many notables.

In a speech Mr. Rogers asserted that the first American cartoon was on the rattlesnake flag, and attributed it to Benjamin Franklin.

Heads Pasadena Art Institute

Arthur H. Fleming has been named president of the Pasadena Art Institute. He is president of the board of directors of the California Institute of Technology, and his benefactions have helped to make it one of the leading scientific institutions of the country.

The Artists' Dream

William Forsyth, chairman of the jury of selection for the twentieth annual exhibition by Indiana artists and craftsmen at the John Herron Art Institute, Indianapolis, concluded his foreword to the catalogue with this expression of hope and melancholy, which is the abiding sane attitude of artists toward art:

"Each annual exhibition is like the turning of a page: New times, new men, new ideas—whether they are better or worse only time can say. Life and art are dreams. Dreams do not always come true, yet who shall rob us of our dreams, and who shall say but that the next page may be the golden one? We wait and hope."

There were 268 exhibits in the display. The jury of awards, composed of Kathryn Cherry of St. Louis, Theodore H. Pond of Dayton and Carl H. Lieber, gave the Holcomb prize to "Sandy Selfridge," by Hugh Poe; the Art Association prize to "Mrs. Robert E. McClure," by Durr Friedley, and the applied arts prizes to Jane Uhl for pottery and Elsa Bachman for jewelry.

Lots of News—at the Metropolitan



"The Old Spaniard," by Leopold Seyffert. Courtesy the Grand Central Art Galleries.

There is lots of news from the Metropolitan Museum of Art this month.

In the first place, the Hearn fund has begun to function again, three purchases having been announced—Frank W. Benson's "Two Boys," recently shown in the artist's exhibition at the Macbeth Gallery; "Maine Ledges," by Roy Brown, which was reproduced in THE ART DIGEST of February 1st, and "The Old Spaniard," by Leopold Seyffert, which is herewith reproduced.

In the second place, there was announced the purchase of a remarkable "Madonna and Child with the Infant St. John," which, to the great scandal of the "art world" of New York, London and Paris, is declared to be an authentic work of Antonello da Messina, in spite of the fact that the expert Bernard Berenson in the well known authenticator among art periodicals, *Dedalo*, "denies the possibility of this ascription." The curator of paintings at the Metropolitan, Mr. Bryson Burroughs, stands on his ear and declares, expert or nor expert, the work is an Antonello. And Mr. Burroughs, it seems, has a 9 to 1 chance of being right.

In the third place, an anonymous donor has given the Metropolitan a charming "Apollo" by Odilon Redon, in the French

artist's "part imaginative, part romantic style."

In the fourth place, the Metropolitan has not one word to say as to where the funds came from for the purchase of the \$90,000 "Three Graces" of Sargent.

The Antonello da Messina was bought in January from the English firm of Agnew, a concern which stands on its own ancient prestige and does not seem to care a farthing for the opinion of any famous expert.

Mr. Burroughs—himself a painter, one of whose inimitable exhibitions is now being held at the Montross Gallery—says of Antonello da Messina that "after more than three hundred years of neglect" he has at last been recognized as "one of the foremost masters,"—one of those "austere artists neither making an appeal to the passions of others nor revealing their own emotions, who appear oftenest in the stage of development just before the culmination of great artistic periods."

The work came from a house near Verona, three or four years ago. In his parting thrust at Mr. Berenson, Mr. Burroughs says: "But our position is unmistakable: we believe this to be one of Antonello's important paintings and consider the work a masterpiece."

And the Hearn fund is working, but the Sargent mystery is unsolved.

New York's "Gracie Mansion"

New York now has a museum of the early nineteenth century. The Gracie Mansion, in the park at 88th street and East River, has been restored to its original condition with rooms furnished in the styles of the period by the Museum of the City of New York, and opened with an exhibition dealing with "Shakespeare in New York," comprising a collection of playbills, portraits, photographs and relics.

Egypt Demands Nefertiti

The Egyptian government has asked of Germany the return of one of the Reich's greatest art treasures, the transcendently beautiful head of Nefertiti (Little Lute), wife of Akhnaton and mother-in-law of Tutankhamen, and the demand is resented by both the German and the English press. The head was excavated by German archaeologists before the war and fell to Germany under the customary arrangement for equal division with the Cairo Museum.

Dixon in Chicago

"Maynard Dixon—Modernist, Western," is the way the Chicago Galleries Association announced its exhibition of paintings of the desert by the Californian. When he received a copy of the catalogue, he stood aghast, according to Eleanor Jewett in the *Tribune*.

"Good heavens!" he wrote back to the gallery. "Out here they call me a horse and buggy artist, I'm supposed to be so conservative."

"A man may be dead a hundred years and yet be a modernist," observes Miss Jewett, "but Mr. Dixon is neither modernist nor dead. Conservative and conventional are not entirely applicable to him, either. His paintings are solid and definite compositions, vigorously imposing upon you the fact that the man who painted them had certain definite ideas which, in them and through them, he was trying to put over. Principally he is trying to tell some of the secrets of the desert. He has painted the desert in daylight and by night, with a clouded moon wandering the sky and shading the earth blacknesses with silver."

"He has painted stretches of sand, arid, vast and void of every element of human interest, except that secret which is its mystery and charm. He has painted the still and sullen rocks that jut from the unyielding breast of the sand. And all of these he has painted with the sureness of a man with a message. There is no fumbling, nothing but a definite certainty which claims in return, and instantly, our understanding and appreciation."

"Mr. Dixon's work is vital and alive and different, but not radical. It seems based on simplicity and truth, the combination yielding a strength and beauty which the real 'Modernist,' achieving oddity, rarely attains."

Paul Helleu Is Dead

Paul Helleu, portraitist in pastel and dry-point etcher, is dead in Paris at the age of 67. His fame was particularly great in the United States, where he painted more than sixty portraits, mainly of women well known in society and the children of the rich. Beauty was his enthusiasm, and his popularity was enhanced by his stressing of that quality when it existed in his sitters, and by his praise of the beauty of American women.

Helleu was first of all a draughtsman, but in his pastels he knew the charm of delicate color. He was a mural painter, too, and was commissioned to do the decorations of the Grand Central Terminal, New York, which he completed in 1912, the blue ceilings and constellations of the central room being his especial pride.

Curtis Work for Artland Club

"Sierra Gold," by Leland S. Curtis, which was the runner-up for first prize at the Artland Club's first exhibition of Pacific coast artists held in Los Angeles, has been purchased by individual subscription of members for presentation to the club.

Forty Sales at Exhibition

The thirty-first annual exhibition by artists of Chicago and vicinity at the Art Institute broke all records in the number of sales, more than forty works finding purchasers at prices ranging from \$75 to \$1,000, according to the *Post*.

Sir Joseph Buys "The Resurrection," a Sensation in London



"The Resurrection," by Stanley Spencer. Courtesy of the Goupil Gallery, London.

Hailed by the London *Times* as, in all probability, "the most important picture painted by any English artist during the present century," Stanley Spencer's "The Resurrection," which presents the great awakening in the graveyard of an English Gothic church, has been purchased by Sir Joseph Duveen for the Tate Gallery, through the committee for the administration of the Duveen Fund for Modern British Art.

The painting has caused a sensation in London and crowds have flocked to the Goupil Gallery, where it has been exhibited. The *Sphere* calls it "one of the most remarkable pictures ever exhibited." It is 18 feet wide and 9 feet high and took the artist three years to paint.

The first impression of the reproduction which THE ART DIGEST presents above is one of confusion, but if studied a little this feeling disappears and the Pre-Raphaelite composition emerges in what the critics call "the clarity of its *décor*."

"Positive statements about art," says the *Times*, "are always rash, because memory is treacherous, but—and not forgetting the works produced for the Imperial War Museum—in all probability 'The Resurrection,' by Mr. Stanley Spencer, now on view with other works by the same artist at the Goupil Gallery, is the most important picture painted by any English artist during the present century. We have had in the period flashes of genius and laborious manufactures, but this combines great originality in both conception and design with complete working out and highly finished execution.

"It is a large canvas, 18 feet by 9 feet, the subject being the general resurrection as exemplified in an English country churchyard, thus combining local character with universal meaning. All sorts and conditions of people, including the coloured races, are represented, with a great deal of symbolism in the character and attitudes of individual figures, but this for the moment may be disregarded. The white-walled church, parallel to the spectator, occupies the greater

part of the background, the composition being dominated by a wide pyramid, with its apex formed by the white rose-embowered porch and its lower angles by table-tombs in perspective. Secondary forms of a similar character carry out the composition to the sides, with a commentary upon its general tendency in the row of splayed lancets in the church wall and the spear-heads of railings around some of the tombs; and across this framework there is a play of broken parallels, formed by the tombs, figures and shrubs, with round and oval medallions to connect the irregular and regular forms. A strip of red-tiled roof, supported below by brick tombs, green grass and shrubs, and the 'off white' of wall and grave-stones, make the foundation of a colour scheme which is both sober and pleasing, with brighter notes in flowers and the details of some of the costumes. To the left of the church the eye is led into the distance by an ascending path and a gleam of light on the surface of a river, with the incident of an approaching boat laden with human beings.

"Apart from the character of the subject matter, the picture is English to the bone—in its frank reliance on line rather than on mass, for instance. What makes it so astonishing is the combination in it of careful detail with modern freedom in the treatment of form. It is as if a Pre-Raphaelite had shaken hands with a Cubist. There are, it is true, patches of detail—wreaths of flowers and blossoming shrubs—which claim the sort of attention given to still-life painting, but they do not disturb the unity of the whole. The picture can be seen at a glance, and at the same time lends itself to 'reading' in detail."

The Builder

He alone builds

Who builds for beauty, shricing his little truth

In stones that make it fair.

—Harriet Monroe, in "Poetry."

Les Humoristes

[Concluded from page 1]

tive work and in publicity. Why then are these two sections so poor here?"

As there was a retrospective show of Willette a year ago, this year Robida is so honored, Robida who, we are told by M. Louis Vauxcelles in *Excelsior*, "was an ingenious illustrator with a rich imagination and who, like Jules Verne, with whom he had more than one point of contact, foresaw, divined, almost invented the discoveries of modern science."

Of the present leaders, "there is Forain (president of the Société des Dessinateurs Humoristes), who is a master; his stroke is more authoritative, more incisive and more decisive than ever; Mme. Forain is a distinctive colorist; Delaw a poetic and charming little elf; Dresé, the successor of the Little Masters of the 18th Century; the caricatures of Joseph Hémard have a certain broad impudence; Henry Fournier laughs silyly at the snobbishness of his contemporaries; Genty, Falké, Hautot, Radiguet, Arsène Brivot, Ibels, Jodelet, Kern, Mars-Trick, Sauvayre, Louis Morin, Neumont, Pavil, Portelette, Boubille, Becan, Saint-Ogan, Cabrol, Duc-Kercy, Weilus, Georges Redon are the pleasing and appreciated collaborators of daily or weekly papers."

Philadelphians in Tennessee

Chattanooga's art association is only three years old and it is proud of the success of its latest exhibition, a display of works by Philadelphia artists. More than one thousand persons attended the show, and the sales amounted to \$2,400. The Mountain City Club bought Charles Morris Young's "The Hounds of White Horse Tavern."

Cincinnati Attendance Grows

The annual report of the Cincinnati Museum shows that the attendance for 1926 was 62,390, an increase of 10 per cent.

A Tintoretto Joins Cleveland's El Greco



"Madonna and Child," by Tintoretto. Courtesy Durlacher Gallery.

Through the Huntington Trust there has just been added to the John Huntington collection in the Cleveland Museum of Art a "Madonna and Child" by Tintoretto (Jacopo Robusti), who has been called one of the most modern of the old masters both in form and color,—the fountain head of that stream of tradition which leads to El Greco and thence to Cézanne. The museum, it will be remembered, recently acquired an El Greco.

The picture is believed to have been painted between 1570 and 1580, and is a product of Tintoretto's middle period, after those youthful years in which the influence of Michelangelo, Titian and others had run its course and his developed style had asserted itself. The general pyramidal composition of the picture is built up by placing against each other opposing curves of the two figures, the same principle which unites the figures of "Mary and Martha" in the well known Tintoretto of the Munich

"Alte Pinacothek." Its scheme of design is a variant of that used by him in various pictures, notably the "Bacchus, Ariadne and Venus" of the Ducal Palace, Venice, in which the compositional lines radiate in curves from a central point, giving a turning, turbine-like rhythm, binding the entire picture into a closely knit organism. Here the hand of the Madonna, in shadow, is the center from which these lines radiate, with an unconscious sense of motion, leading the eyes to the various portions of the design.

The color scheme is simple in the extreme, a study in three colors, blue, red and yellow, greyed throughout. The blue mantle of the Madonna turns toward violet in its shadows and high lights, the robe of red has traces of the same violet, the yellow about the head suggests the halo, and the background, slightly warmer than the flesh colors, vibrates by a playing of violet reds over and against blues. It is a scheme later used by El Greco.

Newark's Novel Show

There is two-fold novelty in an exhibition of paintings now being held in the Newark Museum. In the first place artists from New York and vicinity have been excluded and in the second each of the fifty paintings is displayed uniformly in a simple black frame with a line of gilt around the picture.

Ten states are represented: Massachusetts, Maryland, New Hampshire, up-state New York, New Jersey, Illinois, Ohio, Michigan,

Missouri and Minnesota. The director, John Cotton Dana, asked persons who are regarded as good judges of art in various parts of the country to recommend young artists for invitation, and more than a hundred names were submitted.

"New York," said Mr. Dana, "is far from being the only place in the country where work of high quality is being done. In fact, it is probable that most of the New York group who have gained distinction disclosed their fundamental qualities before they became New Yorkers."

Mary's Portrait

THE ART DIGEST in its issue of 1st February told of the acquisition by the city of Glasgow for £7,000 of the portrait of Mary, Queen of Scots, which had been in possession of the Earl of Morton's family since 1580. The London *Sphere* takes up the fascinating chapter of history that is twined about the portrait:

"The picture is painted on a panel, and is undoubtedly the work of a competent artist, whose identity, however, is unknown. An interesting feature is the absence of all Catholic emblems. Instead of the crucifix and rosary, a large ruby surrounded by pearls hangs from her neck, while the rosary is supplanted by a lace-edged handkerchief. From this omission it seems reasonable to suppose that it was painted for a strict Protestant, such as a Scottish nobleman of the Reformed faith.

"But Protestant though he was, it is scarcely likely that the Earl of Morton would have wished to possess the portrait of the queen whom he had vigorously opposed. In all the most fateful episodes of her life, James Douglas, Earl of Morton, had stood as her dire enemy. It was his armed men who had seized the courtyard of Holyrood and held the staircase on that tragic evening when Rizzio had his last supper with his royal mistress. At Carberry Hill, Morton was one of the leading nobles against Mary and Bothwell, and it was at his side that the unhappy queen, broken down by the disaster which had befallen her, rode into Edinburgh amidst the jeers and insults of the city mob who thronged the streets. And when Queen Elizabeth wanted proof of Mary's complicity in the murder of her husband, it was Morton who was one of the chief accusers and the producer of the famous Casket Letters.

"In the face of this we can scarcely credit any desire on his part to possess the portrait of the injured queen. But it may well have been painted for one of the Douglasses of Loch Leven, who succeeded to the earldom on the death of Morton, who was, ironically enough, executed for his complicity in the murder of Darnley, of which he had so strenuously accused his sovereign. Like many others, he had been aware of the plot, but had taken no active part in it, and had managed to be out of Edinburgh on the night of the explosion at Kirk-o-Field. This absence did not avail him much, for his enemies triumphantly secured his conviction, and his head was added to those which have decorated the Tolbooth."

Baltimore Whistler Exhibition

Baltimore art lovers are having a treat through the exhibition at the Maryland Institute of the almost complete Whistler group of the Lucas art collection, which it possesses. Occasionally in the past small showings have been made, but this time a large gallery has been filled with the almost priceless etchings, lithographs and water colors of the master.

Gives a Hailman to Carnegie

The Garden Club of Allegheny County has presented "Under the Umbrella," by Johanna K. W. Hailman, to Carnegie Institute, and the institute has commissioned this artist to paint the portrait of the late Douglas Stewart, director of its museum.

Europe's Attitude

"A French deputy, Henri Auriol," says the *Christian Science Monitor* in an editorial, "has prepared the text for a new law forbidding the sale of antiquities, or works of art which might be classed as historic public monuments or relics, to foreigners, especially Americans. 'France has already been despoiled of many of her priceless art treasures, and it is time to stop their sale,' he is quoted as saying in support of 'his measure. Similarly, there is usually an outcry against American collectors in other countries whenever a painting or piece of statuary is bought for transfer across the Atlantic. Sometimes private societies are formed to outbid the American dealers in order to keep noted art treasures at home. In Sweden there recently arose a press campaign against an antique furniture dealer from Boston, whose agents were buying up discarded peasant furniture for his customers among the well-to-do residents of New England. None of the articles were wanted by Swedish museums, but the idea of exporting anything old irritated the antiquarians."

"Is this feeling justified? A more generous attitude was suggested by an editorial in the *Handels och Sjöfarts Tidning* of Gothenburg, namely that it is the duty of Europeans to help offset this need of the United States, especially since a majority of the people in that country are of European stock originally and thus have a certain moral right to a share in the cultural riches of their common ancestors. When the forbears of the Americans of today emigrated from Europe they obviously could not carry with them their portion in antiquities, so that when they now have been able to prepare suitable shelter for them, it is but natural that they should want a be-lated partition of the inheritance."

"This contention acquires still greater force from the statement by M. Auriol that there are now in France 32,000 public monuments going to decay for want of state funds to keep them up. No one has yet charged that the art treasures bought in Europe by Americans have been neglected. On the contrary, they are as a rule better housed and cared for than they would have been in the country of their origin. And with their superfluity of 'cultural treasures,' why should not the Europeans be willing to part with some of them, so as to improve the cultural standards of the New World?"

"As to the methods of acquisition, what could be fairer than legal purchase? Many of the choicest historical relics in European capitals have been acquired by means much less respectable, but has any society ever been formed to restore, for instance, the Parthenon frieze in the British Museum to Athens, or the 'Victorie de Samothrace' in the Louvre to its island in the Ægean? Or, to cite a more recent example, what have the modern Christian nations of Europe done to return the Chinese antiquities plundered by their armies during the Boxer rebellion? When Napoleon Bonaparte made his Italian campaign he wrote to Paris asking for an expert to select works of art in the conquered cities worth sending back across the Alps, and Sweden's chief book treasure, the 'Codex Argenteus' or 'Silver Bible,' the oldest Gothic text known, is but a trophy from the Thirty Years War."

"But, of course, it is impossible to turn

San Diego Acquires a Regal Nattier



"Louis XV and Mme. Bourbon-Conti as Mars and Venus," by Jean Marc Nattier.

The Fine Arts Gallery of San Diego has acquired from the Edward R. Bacon collection a painting by Jean Marc Nattier in which Louis XV and Mme. de Bourbon-Conti are portrayed as "Mars and Venus." The canvas, which is 47 inches high and 38 inches wide, is in such fine condition that it gives full opportunity for the enjoyment of the colors of this period of French art.

The flesh tints are supplemented by the light cream grey of the lady's bodice, the pink of her dress and the blue and cream of her mantle. In the king's costume, a red cloak is tossed back from the dark armor and black feathered helmet. Soft, medium brown tones in the rocks at the side and the quiet blues and dark greys of the sky form the background for the lovers.

the hand of history backward. The ethics of one generation cannot be imposed on a past age. For the future, however, the Europeans might do worse than adopt a more generous attitude in this direction toward their American cousins, especially when they get well paid for any 'sacrifices' they may be called upon to make."

British Art Center

The plan for a great art center in London, as described recently in *THE ART DIGEST*, was furthered at a meeting of the British Empire Academy presided over by Lord Howard de Walden, the prime mover in the scheme, who in the course of a speech dwelt on the necessity for such a center.

There were difficulties common to all the arts, and he thought the time had come to endeavour to find a scheme by which they would be able to deal with all the difficulties together. One of the constant troubles had been that the development of the population and the development of the arts had outrun the actual accommodation provided for

them. Accommodation for arts from which there was a ready return was quickly taken by those commercially interested, and arts from which no dividends could be so quickly obtained had been rather placed in the cold. Painters, sculptors, and musicians were short of room. They should deal with all these difficulties and provide a central building where the arts could be housed and where the general public would know where to find them. They would also have a center where people interested in the arts—music, painting, sculpture, and the drama—could meet and exchange ideas.

Enthusiasm for the plan was voiced at the meeting by Lord Strathpey, Sir Henry Brittain and the Mayor of Westminster, and subscriptions were opened for a foundation fund.

Kansas City Artists

The Kansas City Society of Artists has sent a traveling exhibition to Kansas, to be shown in various cities. The society will hold its annual exhibition in May at the Kansas City Art Institute.

An Armfield for Sydney National Gallery



"The Samovar," by Maxwell Armfield. Purchased by one of the trustees for the National Gallery of Sydney, Australia.

One of the trustees of the National Gallery of Sydney, Australia, has purchased from the annual exhibition of the Royal Portrait Society in London Mr. Maxwell Armfield's "The Samovar" (Mme. Jessie Lemont). The work will become part of the gallery's permanent collection, subject to the approval of its council. Concerning this

picture Mr. Frank Rutter recently wrote in the *Christian Science Monitor*: "Holbein-esque in its delicate delineation of sitter and accessories, but slightly Japanese in its mat color and arabesque patterning, it admirably expresses the fastidious refinement which always characterizes Mr. Armfield's art."

Not So Odious

The editor of *Commercial Art* of London and the editor of *THE ART DIGEST* will have to grin at each other if they ever meet, for whereas the latter has been extolling the superior artistry of British posters, the former prints as his leading article for March an article by Sir Charles Higham which maintains exactly the opposite. The article is headed, "British and American Pictorial Advertising—A Comparison." Sir Charles says:

"I did not choose this title. The editor chose it for me. There is no comparison between American pictorial advertising and British pictorial advertising. Where America has nothing on us from the point of view of advertisement writing, she has got us whacked from the point of view of the class of artist who regularly prepares the illustrations for her advertisements, and she makes blocks that astonish us by their superiority; the excellence of 'makeready' in many American periodicals is remarkable.

"I think that the supremacy of American pictorial advertising is not due to the fact that we lack the capacity to do equally good work, but that so far the British advertiser, in the main, has not realized the advantages of getting the very best possible type of artist for a particular job, and then not stinting the cost of the blocks where he has given the order for them. Then again, those who reproduce the blocks do not do it with the same skill and care that our American friends do. But this will rectify itself in time. We are steadily improving.

"The hoardings of America beat us in my humble opinion. No poster that I have seen on the British hoardings is comparable, either in beauty of design or in the length of time during which it retains its original color, with that of the Palmolive poster. The reason for this is that the American advertiser plans a year in advance what he is going to put on the hoarding. He has the posters made and he lets them get almost weatherbeaten and dry before he sticks them up to stand the elements."

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This Nude Was Banned by the Paris Police



"Figure couchée," by Jean Berque.

There is a new bond of sympathy between France and America. Recently the French magazine, *Le Crapouillot*, which is often quoted by THE ART DIGEST, reproduced on its cover the above painting by the worthy young French painter, Jean Berque. The police ordered the stationers not to display copies in their windows.

Can it be possible that some of our American puritans have crossed over and got the ear of the Paris police? If so, France has America's sympathy, and its permission to ship them away—to Patagonia, Devil's Island, or anywhere else except home.

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Belgian Salon

There has recently been held in Paris at the Galeries Georges Petit the first Salon of Belgian Art at Paris, with the purpose of presenting, not the great Flemish art of past centuries, as in the exposition in London, but the work of living Belgian painters and sculptors. Some of the Paris critics were all cordial acquiescence in their welcome of it, while others thought that it might be living but it was not young.

Of the latter is M. Thiébaut-Sisson, who, in *Le Temps*, finds the eighty canvases and thirty-two works of sculpture good as far as they go, but there is no revelation. Young Belgium is not represented in that selection, and it is that youth with which we need especially to get acquainted. . . .

"But still one is not less glad to see again the admirable talent of the landscapist Frantz Courtens, whose color has lost nothing of its richness, whose technique keeps its power and whose vision of the atmos-

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phere and the sunlight grows finer with age. Around this patriarch are grouped artists who are younger but still well-known for some time. There is Bastien, who, in the magnificent portrait of his mother, suggests Rembrandt. There are the marine painters Marcette and Frantz Charlet. There are the landscapists Pierre Paulus and Barthelémy, who dominate all the others. There are the painters of the nude and of portraits, Toussaint, Watelet, Swyncop, Van Zewenbergen, Hermann Courtens, Hermann Richir; the outdoor painters, Madyol, Pinot, Leduc, Mathieu; the whimsical Allard l'Olivier, the witty Cassiers, the still-life painter Logelain.

"All these formulas, to tell the truth, however fine the profession of the artists, are somewhat out of date. Frantz Courtens invented his and it remains astonishingly young. I saw only one, among the other works exhibited, that is not losing time, that of Arthur Navez, as piquant as it is firm in both his nude and his still-life."

To M. Arsene Alexandre, in *Le Figaro*, it also appears that while these artists tell their story marvellously well it is still the same old story. To him, again, while they are welcome, other painters and sculptors would be welcome in addition.

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Religious Art in a Notable Exhibition



"Agony in the Garden," by Raphael. Owned by Mr. Clarence Mackay, and exhibited at the galleries of Jacques Seligman & Company.

At rare intervals, under the surety of one of the great art firms, American collectors allow some of their treasures to be brought together in an exhibition for the benefit of some charity. Such an occurrence has taken place with the assembling of the "Loan Exhibition of Religious Art" in the galleries of Jacques Seligman & Company, in New York, for the benefit of the basilique of the Sacre Coeur in Paris, under the auspices of Cardinal DuBois, archbishop of Paris, and Cardinal Hayes, archbishop of New York.

In a single exhibition room are assembled forty-eight objects, dating from the twelfth to the sixteenth centuries, inclusive, whose combined value would make a king's ransom. They range from paintings by such masters as Mantegna, Botticelli, Raphael, Bellini and El Greco, to precious early Gothic tapestries, thirteenth century sculpture and twelfth century Rhenish and Limoges enamels.

The Jewish collectors of America have long shown an appreciation for the austere

beauty of Christian religious art, and they were generous in loaning their treasures for this exhibition. A full list of the owners of the objects shown is as follows: Mr. and Mrs. Arthur Sachs, Mr. Clarence Mackay, Mr. and Mrs. Nicholas F. Brady, Mr. and Mrs. Aaron Naumburg, Mr. and Mrs. Harold I. Pratt, Mr. and Mrs. Edwin S. Bayer, Mr. and Mrs. Otto H. Kahn, George and Florence Blumenthal, Mr. Mortimer L. Schiff, Mr. J. Duranthon, Mr. and Mrs. J. Straus, Mr. Felix Warburg, Mrs. Myron C. Taylor, Mr. and Mrs. Henry Sachs, Mrs. S. W. Straus, Mr. Grenville L.

Winthrop, Mr. and Mrs. A. J. Kobler, and Mr. Jules Bache.

Frank Jewett Mather, Jr., in a foreword to the catalogue said: "Considered broadly, the history of art is the history of religious art, the exceptions coming to only a few centuries out of the millennia between the first cave painting and the present day. In all this stretch, we note a fine balance between the interests of craftsmanship and those of religious expression. The earliest examples in this exhibition show this immemorial equilibrium still relatively maintained. Most, however, tell of that interesting moment when the old religious and the new humanistic emotion are in exquisitely unstable equilibrium with each other and with technique. In short, the observant visitor may here sense that more complicated and sensitive balance of interests which precludes the art of today. For our today, of course, dawned in the middle ages."

Mr. and Mrs. Brady lent their Botticelli, "Madonna and Child with Angels," and their Bellini, "Virgin and Child;" Mr. and Mrs. Sachs an Avignon primitive, "Annunciation;" Mr. and Mrs. Naumburg their El Greco, "Christ Chasing the Money Lenders from the Temple," and Mr. Mackay his Verrocchio, "Madonna and Child," his Mantegna, "Adoration of the Shepherds," and his Raphael, "Agony in the Garden."

The latter, herewith reproduced, formed, as Mr. Cortissoz points out in the *Herald Tribune*, "a part of the predella for that altar piece which Pierpont Morgan gave to the Metropolitan Museum, the altar piece painted for the nuns of St. Anthony at Perugia, in 1505. The artist was then twenty-two, on the threshold of his prodigious fame, but still carrying about with him the mild influence of Perugino. But what a master is this pupil! He invests his theme with a solemnity like that of some echoing strain of organ music. He is young, but tragedy comes within his scope. He has had but the slightest experience of life, yet he can plumb the depths of truth. In its simplicity and in its gravity it is a marvelous achievement."

New York Season

Paintings and drawings by one of the strangest of modern artists, the young Pole, Eugene Zak, who died last year in Paris, provided a treat for critics and amateurs at the Brummer Galleries.

The *Brooklyn Eagle's* comment is a bit of brilliant descriptive writing:

"Zak was a unique figure in the Paris art world—a personality endowed with rare sensibility and a curious mystical quality of imagination. While he was classed among the moderns always to be found at the Cafe de Dome and a power in the Salon des Tuilleries, he had evolved a style in which to express his fanciful ideas entirely apart from the popular modernistic idiom.

"Extremely frail in health and ethereal in appearance, his physical being is reflected

in his art. The men and women who inhabit his rainbow-colored fairyland are hardly human; they are fays and changelings. Even in his earliest work, before ill health came and so added to the extreme spirituality of his point of view, his portraits and drawings of models have something of this strange, eerie quality which was later to set his work apart from the modernist painters who tend to put all stress on design and structure and none at all on one subject and atmosphere. His

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women's heads have the cryptic, enigmatic smile of a Leonardo.

"Connoisseurs are inclined to believe that Zak's work will be highly prized as time goes on, both for its gentle, whimsical mysticism and the enchanting, prismatic quality of his color."

* * *

If you were curator of paintings in a great museum like the Metropolitan in this age when people take art so very seriously that they are always fighting about it, and if you were a painter yourself, wouldn't you be inclined to seek a little relief by putting some fun into your compositions? Bryson Burroughs, whose favorite theme is mythological characters, has earned the title "gentle humorist of American art," and the critics had a good time at his exhibition at the Montross Gallery,—all except a few who soberly wrote of his pictures as decorations, which of course they are, and very good ones somewhat in the style of Puvis de Chavannes.

The understanding critics commented on the flapperish qualities of Mr. Burrough's goddesses. There is "Nausicaa and Her Maidens," who are presented, says the *Sun*, just as Ulysses was washed ashore on Long Island, "somewhere near Peconic Bay." Nausicaa, although slender, "is capable. She will get out of this old world what she wishes. She gives the appearance of having been educated at one of those girl's finishing schools at Greenwich, Conn. The laundry work on which the maidens have been engaged is about finished. No electric washer has been used. It seems a slight anachronism that so up to date a girl as this Nausicaa should still insist on hand work."

Then there is the Brooklyn *Eagle's* description of "Europa": "There is none of the fright and horror displayed at her impending rape with which the old masters were wont to depict her. Rather, she regards her bovine seducer, a handsome Holstein bull, with an air of shrinking but pleasant expectancy."

* * *

Malcolm Parcell, idol of Pittsburgh, who has taken two popular prizes at the Carnegie International, showed fifteen canvases at the Macbeth Galleries, and the New York critics commented on his versatility and scolded him about it, and also pointed out that his proximity to the big International had been inclined to subject him to too many influences. However, "Jim McKee," one of the works shown, came in for much praise because of its rugged and dramatic characterization.

"There is equal assurance in the painter's approach to his several themes," says the *Herald Tribune*, "a confidence and ease in his manner of varying his tempo and feeling to suit the different subjects that sug-

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gests nothing if not extreme versatility. . . . Mr. Parcell seems to have little difficulty in doing many things well, but there is no doubt that he could better himself by following fewer paths."

The *Christian Science Monitor* is of a mind that "Mr. Parcell has so many gifts and facilities that it seems a pity not to have them more closely interwoven to produce a really telling style and significance," and the *Sun* says the works are "compounded of all sorts of approved passages in well-known pictures. There are all sorts of echoes of Zuloaga, Whistler, the somber

D. Y. Cameron, and even the stilted Mesnard. This, of course, may be said of many youthful painters, who must learn somewhere, and as best they may, but those who finally achieve reputations melt all their borrowings in the fire of their own experience."

* * *

All of Gifford Beal's paintings, water colors and drawings, shown at the Kraushaar Galleries, says the *Post*, "appear to speak the same aesthetic language, a truly American accent of vigor, directness and frankness—a masculine sturdiness unexpectedly modified by a flavor of romance. . . . A new note that one realizes in all recent work by Mr. Beal is the gayety that has crept in. Always a brilliant colorist, there was yet a sober, realistic acceptance of fact that gave a certain grave formality to his canvases. But in the landscapes crowded with bright, animated figures such as the handsome 'May Day, Central Park,' a canvas just completed, or the sparkling 'Salt Island' with its flash of running blue water, its stretch of beach with gay figures and its complete abandonment to the light, color and beauty of the outdoor world, there is new charm and persuasiveness."

The *Brooklyn Eagle* especially liked Mr. Beal's presentments of the circus, which, instead of emphasizing its crudity or bizarreness, have "something of the magic which the spectacle presents to a child. The ring is enveloped in the golden glow which light shining through canvas produces; the horses are fat, sleek and white; the riders pink and spangled; it is all animated, healthy, romantic and yet entirely realistic. Regarded from the technical standpoint, much of the effectiveness is produced by his emphasis upon rhythmic patterns."

* * *

Max Weber is both poet and painter, and Benjamin de Casseres in an introduction to a new book of poems and wood-cuts, says the artist is a reaction against intellectualism; he is the uncorrupted baby-stare before the incarnations of the soul of man in art." The *Sun* quotes this in its review, and singles out "Mothers and Children," at the New Art Circle, which, it says, is "small in size but big in content. One of the mothers rests her head on her hand and sleeps. The other dreams wakefully. There is no direct hint of tragedy, but an indescribable mournfulness pervades the picture. The composition and the painting

are alike masterly. It is one of the finest pictures to be produced this year."

The *World* says that Mr. Weber, who is one of the very first of American modernists, has "invented for his own purposes a manner of painting that is unusually lucid and entirely personal. In his hands paint is never a sticky and unwieldy substance intervening between the artist's thought and the receptive eye. His paint is exceptionally alive and by paring down his means to the severest economy he achieves a flexibility and expressiveness out of the reach of those painters who smother whatever idea they may have had under a display of dexterity in the manipulation of their medium."

The *Times*, holding the artist to be "one of our outstanding painters," expresses its partiality for Mr. Weber's landscapes and still lifes, saying his ladies are "as chunky as ever."

* * *

An exhibition of sculpture, mainly of portrait busts, by Edmond Quinn, at the gallery of Marie Sterner, pleased all the critics. The *Brooklyn Eagle* saw in them "that rare combination, a good likeness and real plastic significance." "For the unguarded," said the *World*, "his style is a little too subtle; having a fondness for truth of characterization and a complete unwillingness to rely upon tricks of caricature or the obvious surface eccentricities of his subjects, Mr. Quinn presents a series of portraits that do not require stylization to escape the curse of sameness."

The *Herald Tribune* said: "There is immediate conviction about them not only because they are obviously well conceived likenesses, but because of the refined seriousness of their workmanship."

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Birmingham, Ala.

PARK AND RECREATION BOARD—
April 3-25—Contemporary American Artists (A. F. of A.).

Fayetteville, Ark.

UNIVERSITY OF ARKANSAS—
April 11-25—Contemporary paintings (A. F. of A.).

Los Angeles, Cal.

LOS ANGELES MUSEUM—
April—Annual exhibition, painters and sculptors; "The Twenty"; modern Europeans; sculpture, Cristadoro, Porter, Scarpitta.
May—Etchings from Spain; Persian pottery; 3d annual bookplate international.

STENDAHL ART GALLERY—

To April 9—William Wendt.
April 9-25—Albert Groll.
April 25-May 9—John Wenger.
May 9-23—A. H. Gilbert; Edgar Payne.
May 23-June 4—Joseph Kleitsch; Guy Rose.

AINSLIE GALLERIES (BARKER BROS.)—

April—Jack Frost.
May—Orrin White.

BILTMORE SALON—

March 28-April 16—Clyde Forsythe.
April 18-May 7—Jack Wilkinson Smith.
May 9-28—Barse Miller.

CANNELL AND CHAFFIN—

April—Paintings, Orrin White.

Oakland, Cal.

OAKLAND ART GALLERY—
April—Paintings, Zubiaurre brothers.
May—Macdonald Wright; Morgan Russell.
June—Paintings, Paul A. Schmitt, Vernon Jay Morse; etchings, Harry A. Schary; Walrich pottery.

Pasadena, Cal.

PASADENA ART INSTITUTE—
April—Louise Hovey Sharp, Franz Bischoff, Evelyn Nann Miller, Adam Emory Albright, Marie Kendall.
May—Joseph Birren, C. H. Benjamin, John Christopher Smith.

GRACE NICHOLSON'S GALLERIES—

April 15-30—Goodspeed collection, old maps; landscape, Aaron Kilpatrick; dogs, Edmund Osthaus.
May—Tibetan collection; Chinese fan paintings.

San Diego, Cal.

FINE ARTS GALLERY—

April—Comprehensive Persian exhibition.
May—Art for children; San Diego students.

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June 10-Aug. 31—Second annual exhibition of Southern California Artists.

San Francisco, Cal.

CALIFORNIA PALACE, LEGION OF HONOR
April—Paintings, Eugen Neuhaus.

SAN FRANCISCO ART ASS'N—

To April 8—Forty-ninth annual exhibition.

PAUL ELDER & CO.—

March 29-April 9—Etchings, George Elbert Burr.

GALERIE BEAUX ARTS—

April 9-16—Italian black-and-whites.

April 18-May 3—J. B. and Florence T. Tufts.

VICKERY, ATKINS & TORREY—

April 11-23—Etchings, Emil Fuchs.

Denver, Col.

DENVER ART MUSEUM—

April—Modern American and French paintings; Business Men's Art Club; sculpture and pottery by Paul and Annetta J. St. Gaudens.
May—"Fifty Prints"; Braydon designs.

Hartford, Conn.

WADSWORTH ATHENEUM—

To April 10—Artists Club of Hartford.
April 16-May 1—Seventeenth annual exhibition, Connecticut Academy of Fine Arts.

CURTIS H. MOYER—

April 9-24—Pastel drawings of the Alhambra by Louis Orr.

May 4-6—Spring exhibition, Arts and Crafts Club.

May 6-16—Paintings, Mr. and Mrs. A. B. McCutcheon.

May 17-29—Paintings, Russell Cheney.

Washington, D. C.

U. S. NATIONAL MUSEUM—

March 28-April 23—Etchings, Lee Sturgis.
April 25-May 21—Lithographs, Bolton Brown.

LIBRARY OF CONGRESS—

April—Joseph Pennell memorial.

GORDON DUNTHORNE—

April—Etchings and lithographs, Joseph Pennell; water colors, Paul Gustin.
May—Etchings, water colors, Alfred Huty.

Jacksonville, Fla.

FINE ARTS' SOCIETY—

April 1-8—Exhibition, Southern States Art League.

Athens, Ga.

STATE NORMAL COLLEGE—

May 17-June 1—Etchings, prints (A. F. of A.).

Savannah, Ga.

TELFAIR ACADEMY, ARTS AND SCIENCES

April—Savannah Art Club.

Emporia, Kan.

KANSAS STATE TEACHERS COLLEGE—

April 10-30—Canadian art (A. F. of A.).

Chicago, Ill.

ART INSTITUTE OF CHICAGO—

To April 17—150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paul Manship; paintings, Walt Kuhn.

April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.

ARTS CLUB OF CHICAGO—

April 3-17—Members' exhibition.

CHICAGO GALLERIES ASSOCIATION—

April 5-23—Modern Art, Josephine Reichmann, Agnes Potter Van Ryn, Laura Van Pappelendam.

May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

CHESTER H. JOHNSON GALLERIES—

April—French exhibition, including Degas, Mo-

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GAULOIS GALLERIES—
April—Water color exhibition.

Decatur, Ill.

DECATUR ART INSTITUTE—
April—Group from Newhouse Galleries.

Springfield, Ill.

SPRINGFIELD ART ASSOCIATION—
April—Adams, Garber, Higgins, Scudder.

Crawfordsville, Ind.

ART LEAGUE OF CRAWFORDSVILLE—
April 15-30—Memorial exhibition of the work of Fred Nelson Vance.

Urbana, Ill.

UNIVERSITY OF ILLINOIS—
May 1-13—Paintings from Metropolitan Museum.

Culver, Ind.

CULVER MILITARY ACADEMY—
May 17-31—Paintings from Metropolitan Museum.

Fort Wayne, Ind.

FORT WAYNE MUSEUM—
April—Paintings by Richmond, Ind., artists.
May—Adams, Garber, Higgins, Scudder.
June—Fort Wayne Art School exhibit.

Greencastle, Ind.

DE PAUW UNIVERSITY—
May 17-31—Contemporary paintings (A. F. of A.).

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—
Apr.—Ritschel; Bohm; French drawings, litho's.

THE H. LIEBER CO.—
To April 16—Paintings, V. J. Cariani.

April 8-30—Paintings, R. L. Coats.

PETTIS GALLERY—

March 28-April 9—Margaret Lay.

April 11-23—Bertha Baxter.

April 25-May 7—R. Milholland.

May 9-21—Glenn Cooper Henshaw.

Richmond, Ind.

PALETTE CLUB—
April—George H. Baker; Howard Leigh.

Lawrence, Kan.

UNIVERSITY OF KANSAS—
April 3-30—Paintings from Metropolitan Museum.

Wichita, Kan.

WICHITA ART ASSOCIATION—
April—Cornelius and Jessie Arms Botke.

New Orleans, La.

ISAAC DELGADO MUSEUM—
May—Exhibition, Southern States Art League.

ARTS AND CRAFTS CLUB—

March 27-April 16—The Zorachs.

April 17-May 7—Maurice Braun.

May 8-28—Exhibition, Benjamin prize.

May 29-June 18—Exhibition by members.

Portland, Me.

SWEAT MEMORIAL MUSEUM—
April 15-May 15—Annual exhibition, oils, water colors, pastels.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—

April—Portraits of Baltimoreans; sculpture, Alvin Meyer; engravings and etchings of medical men.

April 5-May 1—Modern American paintings from Duncan Phillips Collection.

April 16-May 12—Fifty prints of the year.

May 3-29—Bellows memorial exhibition.

May 14-June 5—Fifty books and Printing for Commerce.

MARYLAND INSTITUTE—

April—Whistler etchings, lithographs and water colors from Lucas collection.

WALTERS ART GALLERIES—

To April 30—New accessions and permanent collections.

PURNELL GALLERIES—

April—Contemporary etchings.

May 11-18—Old English silver and Sheffield.

BENDANN GALLERIES—

To April 16—50 master etchings.

Amherst, Mass.

AMHERST COLLEGE—
April 15-30—Contemporary American artists (A. F. of A.).

Boston, Mass.

MUSEUM OF FINE ARTS—
April 6-19—Paintings and sculpture, Copley Society.

BOSTON ART CLUB—

March 24-April 9—Sculpture in competition for "The Pioneer Woman."

April 12-19—Window display posters.

April 27 to Nov. 1—Exhibition, artist members.

SOCIETY OF ARTS AND CRAFTS—

March 30-April 13—Wax miniatures, Ruth Burke; collection old waxes.

CASSON GALLERIES—

April 2-16—Etchings, H. E. Tuttle; paintings, Isabelle Tuttle.

COPLEY GALLERIES—

To April 16—Paintings, Aldro T. Hibbard.

GUILD OF BOSTON ARTISTS—

April 4-16—Paintings, Charles Hopkinson.

April 18-30—Paintings, Ernest L. Major.

DOLL & RICHARDS—

To April 20—Etchings, W. H. W. Bicknell.

VOSE GALLERIES—

To April 23—Contemporary American paintings.

April 25-May 7—Paintings of Monadnock.

May 9-21—Wm. Baxter Closson memorial.

GOODSPEEDS BOOK SHOP—

April 4-23—Etchings, C. H. Woodbury.

April 25-May 7—Modern English, French and American etchings.

Hingham Centre, Mass.

THE PRINT CORNER—

April—Etchings of New England landscape, Bicknell, Sears Gallagher, Kerr Eby.

Springfield, Mass.

JAMES D. GILL GALLERIES—

April-May—Group of American paintings.

ARTISTS GUILD—

To April 18—Group from Casson Galleries.

May 7-21—Spring exhibition by members.

Worcester, Mass.

WORCESTER ART MUSEUM—

To April 23—American still life paintings.

To May 15—Early Flemish and Dutch paintings.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—

April 23-May 30—Annual exhibition American art.

JOHN HANNA GALLERY—

May 6-31—Henry R. Poore.

March 19-31—Etchings, old and modern masters.

East Lansing, Mich.

MICHIGAN STATE COLLEGE—

May 1-13—Contemporary paintings (A. F. of A.).

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—

April—Henry L. Poore; small bronze sculptures; engravings; wax miniatures by Ethel Frances Mundy.

May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.

June—Norman Chamberlain; etchings, L. O. Griffith.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—

April—Paintings, Henry S. Eddy; Indian and Paisley shawls.

May—Paintings, Tunis Ponsen; Chicago etchers.

Ypsilanti, Mich.

MICHIGAN STATE NORMAL COLLEGE—

April 11-25—Contemporary paintings (A. F. of A.).

Moorhead, Minn.

STATE TEACHERS' COLLEGE—

April 20-May 4—Boston water colors (A. F. of A.).

Biloxi, Miss.

GULF COAST ART ASSOCIATION—

April 23-30—Exhibit, South. States Art League.

Natchez, Miss.

ART STUDY CLUB—

April 1-15—Lesley Jackson water colors (A. F. of A.).

Kansas City, Mo.

ART INSTITUTE—

April—Paintings from Chicago Art Institute's annual; sculpture, Wallace W. Rosenbauer.

May—Annual exhibition, Kansas City Society of Artists.

CONRAD HUG GALLERIES—

April 1-15—Joseph Fleck.

ALDEN GALLERIES—

To April 15—James Gillray caricatures.

St. Louis, Mo.

CITY ART MUSEUM—

April—Students, St. Louis School of Fine Arts.

May—Exhibition of Greek coins; drawing of theatrical work by Claude Braydon.

May—Exhibition of coins.

May and June—Cornelius and Jessie Arms Botke.

NEWHOUSE GALLERIES—

March 25-April 25—Wm. M. Chase exhibition.

SHORTRIDGE GALLERY—

April—Selected American paintings.

Lincoln, Neb.

April—Norwegian paintings, W. H. Singer.

Omaha, Neb.

ART INSTITUTE OF OMAHA—

April—Folk Art Society; modern textiles.

May—Camera Club; art students.

Manchester, N. H.

MANCHESTER INSTITUTE—

April 3-25—Paintings, William P. Silva; drawings, Lillian Westcott Hale.

Montclair, N. J.

MONTCLAIR ART MUSEUM—

April-May—Paintings by Whitney M. Hubbard; exhibition, contemporary American art.

To April 24—Water colors, C. W. Dawson.

Newark, N. J.

To April 21—Modern American painting.

June—J. Ackerman Coles bequest.

Brooklyn, N. Y.

BROOKLYN MUSEUM—

After April 22—New Japanese gallery.

April 22-June 1—Group of American painters of Paris.

May 4-31—Exhibition of photography.

PRATT INSTITUTE—

March 30-April 27—Bkn. Society of Artists.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—

April 24-June 19—Selected American paintings.

Elmira, N. Y.

ARNOT ART GALLERY—

April—Water color exhibition.

New Rochelle, N. Y.

PUBLIC LIBRARY—

To April 19—Exhibition of illustrations.

New York, N. Y.

AMERICAN FINE ARTS BUILDING—

March 25-April 18—102nd annual exhibition, National Academy of Design.

METROPOLITAN MUSEUM OF ART—

To April 24—American miniatures.

April—American portrait prints by James Barton Longacre and his contemporaries; guns, arranged historically; etchings by Busse and the van de Velde.

THE ART CENTER—

April—Drawings and water colors, Leon Bakst; photographs, John Wallace Gillies; wood sculpture, Carroll French.

April 12-25—Paintings, Albert Bruning.

April 18-30—Textiles, Art Alliance.

April 24-30—New York Sketch Club; Guild of Bookworkers.

May—Annual Exhibition of Advertising Art; Pictorial Photographers.

MUNICIPAL ART GALLERY—

March 22-April 12—Paintings interpreting the emotions, Victor de Kubinyl.

April 25-May 16—Interior decoration designs.

May 16-June 16—Originals, magazine illustrations.

PUBLIC LIBRARY—

To Nov.—"Experimenters in Etching;" recent additions of prints.

CORONA MUNDI—

April—International Exhibition, including Soviet art.

April 1-May 1—Drawings by Old Masters.

NATIONAL ASSN OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)

March 27-April 11—Margaret Law.

May 2-31—Exhibition, water colors, etchings, black-and-white.

SALMAGUNDI CLUB—

April—Exhibition of small pictures.

May 8-Oct. 15—Annual summer exhibition.

JOHN LEVY GALLERIES—

April 18-30—Paintings of field dogs, Percival Rousseau.

MACBETH GALLERIES—

March 29-April 11—Thirty-fifth Anniversary Exhibition, Retrospective and Prospective.

April 12-24—Water colors, Frank A. Brown.

April 19-May 8—Paintings owned by the gallery.

EHRLICH GALLERIES—

April—Early English paintings.

April 12-23—Monotypes by Henry Wight.

DUDENSING GALLERIES—

To April 9—Paintings by Buk; terra-cottas by Carl Walters.

April 11-May 7—Thelma Cudlipp Grosvenor.

From May 9—Season's review exhibition.

M. KNOEDLER & CO.—

To April 23—Landscape etchings.

REINHARDT GALLERIES—

April—Paintings, drawings, old and modern masters.

DE HAUKE & CO.—

April 12-23—Paintings by contemporary classicists.

AINSLIE GALLERIES—

To April 14—Landscapes, Walter W. Thompson.
To April 30—Historical marines by Edward Moran; selected American paintings.
May 2-14—Water colors, Marie Bommer, Miss Hamilton.

WILDENSTEIN GALLERIES—

April—Edward Kann collection of old miniatures.

GRAND CENTRAL GALLERIES—

To April 15—Robert Reid; J. Olaf Olson.
April 16-30—Garden sculpture.
April 19-30—Edmund Graecen.
May 2-15—George Pearce Ennis.
May 4-17—Am. Academy at Rome competition.

THE NEW GALLERY—

April 14-30—Drawings and water colors by the children of Palestine.

BRUMMER GALLERY—

March 15-April 9—Eugene Zak.
April 12-May 7—Paintings, Kikoine.

PERARGIL GALLERY—

April—Karl Anderson; Irwin Hofman; new garden sculpture.

THE GALLERY OF P. JACKSON HIGGS—

April-May—Italian and Flemish primitives; Dutch and English portraits and landscapes; Chinese and Mohammedan art.

WEYHE GALLERY—

March 28-April 9—Paintings, Vincent Canade.
April 11-23—Water colors, Jarmel; sculpture, W. Esherrick.

April 23-May 14—Group exhibition.

ARTHUR ACKERMAN & SON—

March 25-April 30—Portraits, Charles Sneed Williams.

SOCIETY OF ARTS AND CRAFTS—

April 16-30—Weavers' Guild.
May 16-30—Needleworkers' Guild.

BABCOCK GALLERIES—

April 9-23—Paintings, Robert Brackman.
April 11-23—Paintings, Francis Dixon.

MARIE STERNER GALLERIES—

April 4-16—Basque paintings, Paul Bartlett.
April 18-May 1—Portraits and paintings by Simka Simkovich.

ARTISTS GALLERY—

To April 30—Herman More.

KRAUSHAAR GALLERIES—

To April 12—Margaret Sargent.

KENNEDY & CO.—

April—Water colors of birds, G. D. Lodge; paintings, John P. Benson.

May—Views of American cities.

FREDERICK KEPPEL & CO.—

To April 16—Etchings by J. Alden Weir.

HOLT GALLERY—

April 4-16—Pen Women.

ARDEN GALLERY—

April-June—N. Y. Chapter, American Society of Landscape Architects.

Rochester, N. Y.**GEORGE H. BROADHEAD GALLERIES—**

April 1-15—Etchings, Frank W. Benson.

Syracuse, N. Y.**SYRACUSE MUSEUM—**

April—Canadian painters, 60 canvases.
May—DeWitt and Douglass Parshall.
June—Adams, Garber, Higgins, Scudder.

Utica, N. Y.**UTICA PUBLIC LIBRARY—**

April 3-25—American pottery (A. F. of A.).

Akron, O.**AKRON ART INSTITUTE—**

April—Ohio Water Color Society.
May—Exhibition, Akron artists and craftsmen.
June—Paintings by Cleveland Artists.

Athens, O.**OHIO UNIVERSITY—**

May 1-13—Paintings from Metropolitan Museum.

Cincinnati, O.**CINCINNATI ART MUSEUM—**

May-July—Thirty-fourth Annual Exhibition.

A. B. CLOSSON, JR., CO. GALLERIES—

April 4-9—Paintings, Lucile Van Slyck.
May 2-14—Cincinnati Camera Club.

Cleveland, O.**CLEVELAND MUSEUM—**

May—Ninth annual exhibition of work by Cleveland artists and craftsmen.
June—Contemporary American paintings.

KORNER & WOOD CO.—

To April 16—Xander Marshawsky.
April 18-May 7—Early Persian art.
May 9-14—Old and modern etchings, engravings.

Columbus, O.**COLUMBUS GALLERY OF FINE ARTS—**

April—Theatre art, masks and textiles by Eth-

ical Culture School, New York; Chester Springs Summer School of Art; block printed textiles, Elizabeth W. Shannon.

May—Pastel Portraits, Harry J. Westerman; Berkshire Summer School of Art; school exhibits.

Dayton, O.**DAYTON ART INSTITUTE—**

Apr. 6-24—Swiss pictures, Albert Goss.
April 8-24—Illuminated MSS. loaned by Dr. Fred. B. Artz.

April 23-May 14—Dayton Society of Etchers.

April 26-May 20—Paintings, Ernest L. Blumen-schein.

May 21-25—Saturday School exhibit.

May 27-June 5—Students' exhibit.

June 7-28—N. Y. Society of Painters.

New Concord, O.**MUSKINGUM COLLEGE—**

May 1-13—Etchings, wood-blocks (A. F. of A.).

Oxford, O.**WESTERN COLLEGE FOR WOMEN—**

April 11-25—Paintings from Metropolitan Museum.

Toledo, O.**TOLEDO MUSEUM OF ART—**

April—Ninth annual Toledo exhibition; French colored engravings of the XVIIIth century.
May—Early Italian, German and Dutch engravings and etchings; students' exhibit.

MOHR GALLERIES—

April 1-15—The Athena Club; etchings by Carolyn Armington.

April 15-30—Modern European masters.

Youngstown, O.**BUTLER ART INSTITUTE—**

April—Ohio-born women artists.
May—Samplers shown by Youngstown Federation of Womens Clubs.

Portland, Ore.**PORTLAND ART ASSOCIATION—**

April—Color prints of paintings by Manet, De-gas, Cezanne, Van Gogh, Gauguin.
May—Art from Portland schools.
June—"Art for Children."

Philadelphia, Pa.**PENNSYLVANIA MUSEUM—**

May—Mary Cassatt memorial; Robert Nanteuil and French line engravers.

PHILADELPHIA ART ALLIANCE—

March 29-April 11—"Art in Advertising."

April 19-May 8—Exhibition by Philadelphia branch of the American Institute of Architects and the T-Square Club; annual exhibition of sculpture.

May 10-June 1—Philadelphia Water Color Club.

THE PRINT CLUB—

April 18-30—Block prints, E. H. Suydam.
May 9-28—Fourth Annual Exhibition of Living American Etchers.

ART CLUB OF PHILADELPHIA—

April—Exhibition by painter members.

PLASTIC CLUB—

April 20-May 4—Annual water color exhibition.

May—Exhibition of commercial art.

Pittsburgh, Pa.**CARNEGIE INSTITUTE—**

To April 17—Annual photographic salon.

To May 1—Models for "The Pioneer Woman."

Oct. 13-Dec. 4—26th Carnegie International.

J. J. GILLESPIE CO.—

April 11-23—Portraits, Howard Hildebrandt.

Providence, R. I.**R. I. SCHOOL OF DESIGN—**

April—Paintings by Chardin; Battersea enamels.
May—Competitive drawings for Providence war memorial.

PROVIDENCE ART CLUB—

March 22-April 10—48th annual exhibition.

April 12-24—Nancy C. Jones.

April 26-May 8—Edward W. Dubugue.

TILDEN-THURBER CORPORATION—

April—Paintings, George Macrum.

May—Etchings of Brown University by W. C. Applebey.

Charleston, S. C.**GIBBES MEMORIAL GALLERY—**

Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

CHARLESTON MUSEUM—

April 8-May 1—Fourth annual exhibition, Charleston Etchers' Club.

Clinton, S. C.**PRESBYTERIAN COLLEGE—**

May 1-14—Etchings, wood-blocks (A. F. of A.).

Spartanburg, S. C.**SPARTANBURG ART CLUB—**

April 30-May 13—"May Festival" exhibition.

Chattanooga, Tenn.**CHATTANOOGA ART ASSOCIATION—**

April—Loan exhibition.

Memphis, Tenn.**BROOKS MEMORIAL ART GALLERY—**

April—George Bellows Memorial; illustrators.
May—Wm. Ritschel; "100 Etchings;" 4th annual flower and garden exhibition.

June—New York Society of Women Painters.

July and August—Taos Society of Artists.

Nashville, Tenn.**NASHVILLE ART MUSEUM—**

April 1-18—Texas and Miss. artists.

April 23-30—Graphic arts exhibition.

May 1-15—Annual, Tennessee artists.

Fort Worth, Tex.**FORT WORTH MUSEUM OF ART—**

May 5-June 5—17th annual, Texas Artists.

Galveston, Tex.**GALVESTON ART LEAGUE—**

April 18-30—Paintings from N. A. (A. F. of A.).

Houston, Tex.**MUSEUM OF FINE ARTS—**

April—Matisse drawings and etchings; Victor Charreton; Houston artists.

May—Drawings, Dorothy Kent; Houston Photographic salon.

HERZOG GALLERIES—

April—American artists.

Huntville, Tex.**SAM HOUSTON COLLEGE—**

April 2-16—Paintings from N. A. (A. F. of A.).

Ogden, Utah.**FINE ARTS GALLERY—**

April—Lee Greene Richards; water colors.

May—Geneva Savage Keith.

Salt Lake City, Utah.**CHAMBER OF COMMERCE GALLERY—**

April—Mary Teasdel, Florence Ware, Mirian May—Lee Greene Richards, etchings and monotypes.

MERRILL HORNE GALLERY—

April—Lawrence Squires, Mary Teasdel, Florence Ware.

May—Bessie Bancroft, Birde Reeder.

Springville, Utah

April—Springville National Exhibition.

Hollins, Va.**HOLLINS COLLEGE—**

April 11-25—Etchings, wood-blocks (A. F. of A.).

Madison, Wis.**MADISON ART ASSOCIATION—**

April—Gustave Cimiotti.

Milwaukee, Wis.**MILWAUKEE ART INSTITUTE—**

April—14th annual, Wisconsin Painters and Sculptors.

May—Paintings, Mathias Alden; sculpture, Frank Pearson; lithographs, Gerald Geerlings.

MILWAUKEE JOURNAL GALLERY—

April—George and H. Amiard Obersteuffer; Merton Grenhagen.

May—Landscapes, Frank V. Dudley.

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Flemish Triumph



"Portrait of a Lady," by Roger Van der Weyden.

The United States has the distinction of having a cabinet officer who is a great art collector, Mr. Andrew W. Mellon. His group of old masters is worth several millions of dollars. Among its gems is this "Portrait of a Lady," by Roger Van der Weyden (1400-1436), which he lent to the great exhibition of Flemish and Belgian art which has recently closed in London, and which drew 160,000 visitors to the Royal Academy, 150,095 of whom actually paid for admittance.

On the last Saturday of the exhibition 8,158 persons passed the turnstiles. "The statistics of attendance," comments the London *Times* editorially, "must have surpassed all expectation, and they suggest that many others besides picture lovers have been drawn to the exhibition, and not once, but perhaps twice or thrice. At first sight there may be something surprising in this; but several causes conspired to make the exhibition an unusual center of attraction. In the first place may be put the sympathy which the war developed in this country with everything Flemish. . . .

"The exhibition has been as instructive as it has been beautiful. The pictures, alas! now return to their several homes, but not before their assemblage has given those who have examined it an unforgettable commentary on the life for at least 350 years of a small but most famous nation in the history of European culture."

Europeans for California

From an announcement made by the California Palace of the Legion of Honor it becomes known that the European section of the next Carnegie International will be shown in its entirety in two American cities. After the close of the International in Pittsburgh, on December 4, the 250 European pictures will be taken to the Brooklyn Museum, for a January and February exhibition, and then to San Francisco, where they will be shown in April.

There will be groups of four and five paintings by each artist, so that art lovers of Greater New York and California will be able to study comprehensively the style of each exhibitor.

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